



# **Grant Guidelines & Application Forms**

FY 2003 ~ 2004 • FY 2004 ~ 2005

## Checklist

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- ☐ Did you collate, staple and submit original proposal plus 11 copies in the order listed below?
  - Profile Form
  - Proposal Form, FY 2003 – 2004
  - Proposal Form, FY 2004 – 2005
  - Artist/Professional Profiles and/or Resumes
- ☐ Did you submit a copy of the “Statement in Lieu of Submittal of Documentation” (for currently funded organizations only) *or* Documents to establish eligibility?
- ☐ Did you submit only one copy of supplementary materials?

### Does Your Proposal...

- ☐ give a clear description of proposed activities and include information such as:
  - dates?
  - locations?
  - number of hours or performances?
  - individuals involved?
- ☐ give a narrative of the proposed activities?
- ☐ list clear, quantifiable measures for evaluation?
- ☐ include resumé of and/or profiles of artists and other professionals who have agreed to and will participate in your activities?
- ☐ include an accurately computed budget?

### Also...

- ☐ are the officers signing the certification page authorized to sign by the organization’s bylaws?
- ☐ are the budget figures in dollar amounts and not cents?
- ☐ has a copy of all forms and documents submitted to SFCA been made and filed for your own records?
- ☐ is your application complete?
- ☐ is your application typed in black ink and in a readable font of at least 10 pt?

### Notes:

- Failure to submit any of the required documentation by the application deadline will result in rejection of the application. Proposals (draft or final versions) sent by facsimile (FAX) will not be accepted.
- Your organization must meet all eligibility requirements.

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## Deadline for Submission of Draft Proposals: October 18, 2002

SFCA staff will review draft proposals if received by the SFCA or postmarked to the SFCA by **4:30 p.m., October 18, 2002.**

## Deadline for Submission of Final Proposals: November 22, 2002

Proposals must be received by the SFCA by **4:30 p.m.** on **November 22, 2002** or must be postmarked by **November 22, 2002.**

**Do not send completed proposals on diskette. Completed proposals should be printed prior to submittal to SFCA. For each project, send printed original proposal plus 11 copies to:**

STATE FOUNDATION ON  
CULTURE AND THE ARTS  
ATTN: 2003-2005 Grants  
250 South Hotel St., 2nd Floor  
Honolulu, HI 96813

**NOTE:** Failure to submit any of the required documentation by the application deadline will result in rejection of the application.

Proposals (draft or final versions) sent by facsimile (Fax) WILL NOT BE ACCEPTED.

The State Foundation on Culture and the Arts (SFCA) was established by the Legislature in 1965 as the official state arts agency of Hawai'i. In this capacity, the SFCA administers State funding to culture and arts organizations state-wide and also receives and administers federal funds from the National Endowment for the Arts. As stated in its Long Range Plan 1998–2002, the agency's goals are to:

- Promote access to culture and the arts, history and the humanities for all people of Hawai'i
- Advocate for culture and arts in education in Hawai'i
- Contribute to the economic vitality of the state
- Develop and sustain financial growth and stability
- Perpetuate and preserve the arts, history, cultures and heritage of Hawai'i
- Strengthen statewide leadership and partnerships
- Encourage and honor artistic and professional excellence



*Hālau Hula O Hokulani performed in the Prince Lot Hula Festival at the Moanalua Gardens. Photo: Pete Bostwick.*

The agency's current programs include Art in Public Places, Grants, Arts in Education, History and Humanities, Folk Arts, and Individual Artist Fellowships.

The SFCA Grants Program is conducted on a biennial basis in accordance with the State budgetary process. Appropriations to fund grants are requested by the SFCA from the Legislature. Grant applications supporting projects and services throughout the state are received and reviewed during this process. Awards are made on the basis of peer panel ratings with the approval of the SFCA Commission.

## **Funds requested from the SFCA may not be used for:**

- Building, renovation, maintenance of facilities, or other capital expenditures
- Activities completed prior to the project period
- Fellowships, scholarships, theses, or dissertations
- Fund raising
- Grant management fees or indirect cost rates
- Commissioning visual artists to execute professional works of art
- Costs for food and/or refreshments
- Perquisites
- Equipment purchases and/or long term rentals for more than one year of any two year biennium
- Foreign travel
- Subgrants or regrants
- Interest payments, insurance, or similar finance costs
- Utilities costs, e.g., water, electricity, or telephone
- Unitemized miscellaneous
- Audits
- Maintenance costs of any kind



*Students work on a mural project at the Kauai Academy of Creative Arts, a summer school offering classes in the fine arts to young people ages 6 to 16.*



## Application Requirements

### Eligibility

Eligibility criteria for receiving funds through the State Foundation on Culture and the Arts (SFCA) have been established by the Hawai'i State Legislature and are documented in the Hawai'i Revised Statutes, Chapter 9, Sections 11–18. ELIGIBILITY IS DETERMINED BY THE SFCA, THE DECISION ON WHICH IS FINAL.

In order to be eligible for SFCA funding:

1. An applicant must be a not-for-profit, or nonprofit organization, designated as exempt from federal income tax by the Internal Revenue Service (IRS); or a for-profit organization incorporated under the laws of the State of Hawai'i.
2. Each organization must have at least one year's experience with the type of project proposed or in the project category in which the request is being made.

The SFCA may grant an exception to this policy where the requesting or proposing organization has demonstrated the necessary experience in the program area. Requests for such exceptions must be made in writing and obtained **prior to** the deadline for proposals.

**First-time applicants seeking SFCA funding should contact the SFCA Contracts Officer prior to applying for grant funds, in order to assess eligibility. Organizations are encouraged to allow sufficient time to make any necessary changes to bylaws or adopt any policy statements that will allow the organization to be eligible for SFCA funding prior to the deadline for proposals.**

### Documentation

**A nonprofit organization** must submit the following documentation AT THE TIME OF APPLICATION:

1. A copy of the organization's tax-exempt status letter from the IRS; and
2. The organization's bylaws and required policy statements.

An organization's bylaws or policy statements **MUST INCLUDE**:

1. Statements which establish a governing board whose members have no material conflict of interest and serve without compensation;
2. A description of the manner in which business is conducted;
3. A statement verifying that nepotism is prohibited; and
4. Procedures for addressing potential conflict-of-interest situations.

**A for-profit organization** must submit a copy of its Articles of Incorporation under the State of Hawai'i.

**Organizations which have been funded** by the SFCA within the current fiscal biennium (July 1, 2001–June 30, 2003) and have not revised their bylaws during the last two years, may submit the "Statement in Lieu of Submittal of Eligibility Documentation" (Form 19).

If your organization was not funded in the last fiscal biennium OR if your

organization's bylaws have been revised within the last two years, you **MUST** submit current bylaws and policy statements for review by the application deadline or, preferably, **PRIOR TO** the application deadline.

**All evidence of eligibility (bylaws, policy statements, IRS letter and documentation of one year's experience in the discipline area of the proposed project) must be in writing and must be submitted with your application.**

FAILURE TO SUBMIT ANY OF THE REQUIRED DOCUMENTATION BY THE APPLICATION DEADLINE WILL RESULT IN REJECTION OF THE APPLICATION.

THESE DOCUMENTS ARE REQUIRED FOR ELIGIBILITY. THERE ARE NO EXCEPTIONS TO THIS POLICY.

## Applicant Guidelines

*All Foundation Grants guidelines are subject to SFCA Board policies.*

### ■ Number of Grant Proposals/Applications

An organization may submit up to two (2) project proposals OR one (1) "Basic" and one (1) project proposal. A government entity (i.e., a department of the government or of the state university system) may submit up to 2 proposals.

### ■ One-to-One Match

All grants awarded by SFCA must be matched on a one-to-one basis from other sources, which may include State funds not from the SFCA. Up to 40% of the match may be in-kind, and the in-kind used for matching may include volunteer time.

### ■ Funding Limits

1. All grant awards are subject to available funding.
2. The minimum level of funding will be \$1,000.
3. Any SFCA grant awarded will not exceed 5% of the grants budget allocated by the SFCA in the given year.



*Lizbeth Grote performs as a tree goddess in IONA Contemporary Dance Theatre's "Destiny". Photo: Carl Hefner*

### ■ Administrative Costs Allowed For Funding (i.e., Section N.1.a. on Forms 10 and 16)

1. No more than 10% of the funds requested from SFCA for a given project or program can be used for administrative costs by an organization with an annual operating budget of \$1,000,000 or more.
2. No more than 20% of the funds requested from SFCA for a given project or program can be used for administrative costs by an organization with an annual operating budget of \$500,000 to \$999,999.
3. No more than 25% of the funds requested from SFCA for a given project or program can be used for administrative costs by an organization with an annual operating budget of less than \$500,000.

### ■ COLLABORATIVE PROPOSALS

If separate funds are requested for this project through a consortium or joint proposal, attach an itemized budget for each request. The SFCA will not fund project costs which are identified as duplicative, or reflected in more than one proposal.

### ■ SFCA ACCOUNTABILITY

Current grantees must have completed their final reports for the most recently completed grant process to have applications considered for the FY2003–2005 biennium. Applicants who do not comply in fulfilling their contractual requirements to the SFCA will not be considered for funding for this biennium.

### ■ Basic Proposals

A “Basic” proposal is a proposal in which funding for general operating support of an organization is requested. For the FY 2003–2004 and 2004–2005 biennium, “Basic” proposals only will be considered for organizations with operating budgets of less than \$500,000.

### ■ Miscellaneous

All miscellaneous expenses must be itemized. The minimum level of funding will be \$1000.

All grant awards are subject to available funding.

## Review Process

The SFCA will conduct a thorough review of all proposals received and reserves the right to determine which proposals receive funding.

### The Review Procedure

SFCA staff conducts an initial review of all proposals received to determine eligibility. SFCA staff then review proposals preliminarily on the basis of the following criteria:

- Completeness of application
- Funding history at SFCA
- Ability to carry out proposal as demonstrated by past performance on other activities and programs
- Eligibility of project costs for funding

Following the staff review, the SFCA convenes peer review panels made up of community volunteers selected from a pool of applicants. Panelists then evaluate all proposals determined to be eligible for funding. After serious consideration and discussion, the review panels recommend to the SFCA those proposals that merit funding. The SFCA Commission has final approval of funding decisions.

### Review Panel Criteria:

- The extent to which the proposed program or activity meets the goals established by the SFCA in accordance with its legislative mandate and Long-Range Plan 1998–2002
- Clear, realistic objectives for the proposed program activities
- Clearly and specifically described programs, activities, or services
- The public purpose to be served and the need for the activity in the community as evidenced by:
  - the number of artists, administrators, and general public who are expected to benefit from the proposed activity,
  - the scope of the activity,
  - the target group(s) to be served, and
  - the impact on the community if the project is not funded
- Clear, quantifiable measures of effectiveness of the proposed program, activities, or services
- Ability of the applicant to carry out the proposed programs, activities, or services as demonstrated by:

- a track record of successful projects and programs
- organizational stability and fiscal responsibility

- Evidence of obtaining non-State financial support
- Appropriateness, feasibility, and cost effectiveness of the proposed activities
- Accuracy and appropriateness of the budget
- Professional quality of management, staff, and artistic support to carry out the proposed programs, activities, or services
- Artistic and professional capabilities of the artist(s) and other professionals involved

### Notification

Applicants submitting proposals will be notified of receipt of each proposal within 60 working days of submission.

The SFCA staff and panel review process is expected to be completed by March 31, 2001. The SFCA will notify all applicants of their proposal status subsequent to the SFCA board approval process.

Applicants whose proposals are to be funded will receive further information and contract forms from the SFCA. For more information on SFCA contracting procedures and method of payment see page 9.

### Submission of Proposals

The SFCA has established 11 program areas for FY 2003–2004 and FY 2004–2005. Applicants are asked to select the area that best describes their organization’s proposed project. Choosing the most appropriate area will help to assure that a proposal is evaluated by a panel most familiar with the proposed program, activity, or service. The areas are listed below and described on pages 5–8.

- Arts in Education
- Community Arts
- Dance
- Ethnic Heritage
- History and Humanities
- Literary Arts
- Media Arts
- Music/Opera
- Presenting
- Theater
- Visual Arts

The SFCA is soliciting proposals from organizations which meet the eligibility requirements and qualifying standards listed in the Eligibility Section on page 3. Projects and activities in the following program areas must begin no earlier than July 1, 2003, and end no later than June 30, 2005.

## Arts in Education

Arts in Education proposals include programs or activities that will:

- Encourage the integration of arts-based courses into curricula, preschool–12th grade;
- Encourage integrating arts into basic school curricula, preschool–12th grade;
- Make professional artistic activities in all discipline areas available to students and artists;
- Enhance the ability and skills of teachers, administrators, and artists to teach or direct arts education activities;
- Encourage, acknowledge, and recognize the artistic creativity and talents of students, and enable students to participate in the arts; or
- Provide arts education opportunities to the community as part of life-long learning.

The proposals may include but are not limited to:

- Projects and activities involving public and/or private school students, teachers or administrators from preschool through 12th grade level; a single school or a group of schools; at a school setting or a location accessible to students and participants;
- Professional arts programs, concerts, productions, exhibitions, lecture-demonstrations, or related activities for students conducted by knowledgeable and experienced individuals;
- Workshops, seminars, classes, lecture-demonstrations, conferences, or related activities

conducted by knowledgeable and experienced individuals, which enhance and augment the knowledge and skills of teachers, administrators, and artists in teaching or directing arts activities;

- Award programs, exhibits, displays, performances, or related activities which recognize and encourage artistic creativity and talent in students;
- Performances, exhibitions, classes, or other related activities in the arts disciplines conducted by professionally qualified individuals, which enable students to directly participate in arts activities and develop arts skills;
- Films, videos, slides, photographs, recordings, publications, or related activities for the benefit of students, teachers, or the general public, that seek to document, educate or increase understanding of arts education activities (see page 8 for instructions on submitting proposals for film and video projects).

### Requirements for Arts Education Proposals for K-12 in-school projects and activities:

The proposal description must state how the project/activity aligns with one or more of the Hawai'i Content & Performance Standards II (HCPSII) in the fine arts (visual arts, music, drama/theatre, and dance). The fine arts content standards (HCPSII), adopted August 1999, may be viewed on-line at [www.hcps.k12.hi.us](http://www.hcps.k12.hi.us) or may be requested by calling the SFCA Arts in Education Program at (808) 586-0768.

## Community Arts

Community Arts proposals include activities, services, or programs that will:

- Encourage public awareness, access, appreciation, and participation in a wide variety of culture, arts, and humanities activities within a particular geographic region or among a targeted population.



*Arts workshops at Ahuimanu Elementary School were part of the Hui Laulima Program sponsored by Kualoa-He'eia Ecumenical Youth Project.*

Proposals may include but are not limited to:

- Exhibitions, displays, performances, readings, programs, presentations, or other related activities, conducted by knowledgeable and experienced individuals for the general public in a specified geographic region, rural community, or for a specified targeted group;
- Workshops, lecture-demonstrations, classes, or related activities conducted by knowledgeable and experienced individuals which enable the general public or a specified targeted group to participate in arts activities and/or learn the cultural practices and art forms of Hawaii's various ethnic groups;
- Programs, projects, or activities involving or targeting a selected group, such as senior citizens, institutionalized persons, or persons with disabilities;
- Community newsletters, notices, or informational publications on culture, arts, and humanities activities and events distributed to interested members of the general public.



## Dance

Dance proposals include programs or activities that will:

- Provide opportunities for the public to experience and appreciate a wide variety of professional dance presentations;
- Recognize and encourage local dance artists;
- Encourage and develop audiences for the dance arts.

Proposals may include but are not limited to:

- Presentations, productions, concerts, performances, programs, tours, or related activities by dance artists or companies of international, national, regional, or local professional stature for the general public or a specified targeted group;
- Concerts, performances, productions, presentations, demonstrations, programs, or related activities conducted by knowledgeable and experienced individuals which encourage the development of local artists;
- Recognition programs, competitions, performances, or related activities that seek to provide opportunities for local artists to be recognized and perform before audiences.



*Lauhala demonstration at the Pacific Weavers Conference. Photo: Lynn Martin.*

## Ethnic Heritage

Ethnic Heritage proposals include programs or activities that will:

- Identify and document the cultural heritages of ethnic and cultural groups in Hawai'i;
- Recognize and encourage artistic excellence and authenticity of the traditional arts unique to cultural and ethnic groups in Hawai'i;
- Increase public understanding, experience, and appreciation for cultural practices and traditional art forms of cultural and ethnic groups in Hawai'i;
- Stimulate the perpetuation of traditional arts unique to cultural and ethnic groups in Hawai'i in their most authentic forms.

Proposals may include but are not limited to:

- Films, videotapes, slides, photographs, recordings, publications, or related activities that document and increase public appreciation of the cultural practices and traditional art forms of cultural and ethnic groups in Hawai'i (see page 8 for instructions on submitting film and video proposals);
- Recognition programs, awards, or activities that highlight the artistic excellence and authenticity of traditional artists representing cultural and ethnic groups in Hawai'i;
- Workshops, lecture-demonstrations, classes, or related activities conducted by knowledgeable and experienced individuals or master artists that instruct and inform the general public on cultural practices and artistic traditions of cultural and ethnic groups in Hawai'i;
- Exhibitions, displays, performances, programs or related activities conducted by knowledgeable and experienced individuals or master artists that showcase the authenticity and artistic excellence of cultural practices and artistic traditions of cultural and ethnic groups in Hawai'i.

## History and Humanities

History and Humanities proposals include programs or activities that will:

- Support the preservation, conservation, and/or translation of historical records and materials and make them more accessible to the public;
- Document for purposes of preservation and perpetuation, the history and heritages of Hawai'i's peoples;
- Promote increased understanding of Hawai'i's history and cultural heritages as well as the environmental and historical influences on its cultural development;
- Recognize and encourage local historians and other interpreters of Hawai'i's history and heritage.

Proposals may include but are not limited to:

- Exhibitions, publications, displays, performances, readings, films, videos, and other interpretive programs designed and conducted by knowledgeable and experienced individuals which will enhance, augment, and disseminate knowledge of the culture and history of Hawai'i and the Pacific (see page 8 for instructions on submitting film and video proposals);
- Identification, documentation, cataloging, conservation, translation, or related activities involving historical records, artifacts, documents, materials, and oral records of local significance;
- Workshops, lecture-demonstrations, classes, or related activities that promote and improve cultural resource management and interpretation skills;
- Preservation, conservation, and processing of historically significant records and artifacts of Hawai'i's history and heritage that is in accord with national and professional museum and archive standards;
- Translation of historical documents and records, especially Hawaiian language materials;
- Recognition programs to honor local historians or other interpreters of Hawai'i's history and heritage producing works of professional caliber.

### Proposals for conservation grants must include:

1. Narrative Detailing Reason for Treatment: Provide verification that the selection of materials for treat-



ment is based upon a written, long-range conservation plan that has been developed as a result of a conservation survey conducted by a professional conservator.

2. Description of Object(s):
  - Object catalog number or identification
  - Clear description of object
  - Fully detailed and dated report describing the condition of the object including name of preparer
  - Fully detailed and dated report outlining the treatment proposed including the name of the conservator who prepared the proposal
  - Name and resumé of the conservator who will perform the conservation treatment
3. Supporting Documentation: Letters of commitment from project consultant(s) and conservation professional(s). A report of general conservation survey of collections and environmental conditions is helpful but not required.

## Literary Arts

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Literary Arts proposals include programs or activities that will:

- Cultivate and perpetuate written and oral forms of literary expression;
- Recognize and encourage local writers;
- Increase public awareness of and appreciation for literary arts.

Proposals may include but are not limited to:

- Workshops, readings, lecture-demonstrations, classes, or other related activities conducted by literary artists of local, national, or international stature, or by others knowledgeable in the field;
- Recognition programs to honor local literary artists;
- Noncommercial publications of works featuring local writers and literary translators (See section entitled “Contract Conditions–Copyrights and Patents” on page 14 for additional information.)

## Media Arts

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Media Arts proposals should request support for work that can be completed during the contract period. Funds may be subsequently withheld from projects that are not completed as proposed.

Media Arts proposals include programs or activities that will:

- Encourage the artistic development of film, video, and radio;
- Encourage public understanding of and appreciation for film, video, and radio productions and artists;
- Provide training in the artistic and technical aspects of film, video, and radio.

Proposals (see page 8 for instructions on submitting film and video proposals) may include but are not limited to the following:

- Creation of films, videotapes, television, radio programs, and related activities that exemplify distinctive and innovative uses of media as an art form;
- Productions, showings, telecasts, or broadcasts of programs on culture, arts and/or humanities subjects reflecting high artistic quality;
- Projects and activities, such as documentaries, audio art, animated film, electronic manipulations, and experimental or narrative work, directed to the general public or to a specified targeted group (e.g., media artists, students, teachers);
- Workshops, lecture-demonstrations, classes, or related activities conducted by media artists of professional excellence, or by knowledgeable and experienced individuals in media arts, for the purpose of instruction and training.

## Music/Opera

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Music/Opera proposals include programs or activities that will:

- Provide opportunities for the public to experience and appreciate a wide variety of professional music or opera presentations;
- Recognize and encourage local music or opera artists;

- Encourage and develop audiences for music or opera.

Proposals may include but are not limited to:

- Presentations, productions, concerts, performances, programs, tours, or related activities by music or opera artists or companies of international, national, regional, or local professional stature for the general public or a specified targeted group;
- Concerts, performances, productions, presentations, programs, demonstrations, or related activities conducted by knowledgeable and experienced individuals which encourage the development of local artists;
- Recognition programs, competitions, performances, or related activities that seek to provide opportunities for local artists to be recognized and perform before audiences.

## Presenting

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Presenting proposals include programs or activities that will provide support to organizations that present artists in performance and/or residency settings.

Proposals may include but are not limited to:

- Tours or single presentations, productions, concerts, performances or related activities sponsored by organizations experienced in offering performing arts venues;
- Projects which strengthen the touring and presenting capabilities of artists and presenters such as workshops for presenters, consortia meetings, participation in booking conferences(s);
- Residencies by artists as part of a touring activity or single presentation.

## Theater

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Theater proposals include programs or activities that will:

- Provide opportunities for the public to experience and appreciate a wide variety of professional theater presentations;

- Recognize and encourage local theater artists;
- Encourage and develop audiences for the theater arts.

Proposals may include but are not limited to:

- Presentations, productions, concerts, performances, programs, tours, or related activities by theater artists or companies of international, national, regional, or local professional stature for the general public or a specified targeted group;
- Concerts, performances, productions, presentations, programs, demonstrations, or related activities conducted by knowledgeable and experienced individuals which encourage the development of local artists;
- Recognition programs, competitions, performances, or related activities that seek to provide opportunities for local artists to be recognized and perform before audiences.

## Visual Arts

Visual Arts proposals include programs or activities that will:

- Provide opportunities for the public to experience and appreciate a wide variety of visual arts;
- Recognize and encourage local visual artists;
- Encourage and develop public appreciation for visual arts.



*During the Honolulu Printmakers Annual Exhibition, Judith Solodkin conducted a relief workshop.*

Proposals may include but are not limited to:

- Projects and activities involving one or more of the visual arts disciplines—crafts, drawing, painting, photography, printmaking, sculpture, etc.—and directed to the general public or a specified targeted group (e.g., teachers, students, or senior citizens);
- Exhibitions, displays, programs, workshops, lecture-demonstrations, or related activities presented by professional visual artists of international, national, or regional stature for members of the general public;
- Exhibitions, displays, shows, programs, or related activities produced by local artists;
- Workshops, classes, lecture-demonstrations, or related activities presented by visual artists of professional caliber, or knowledgeable and experienced individuals in visual arts, for the purpose of instructing, educating, or training in the visual arts;
- Exhibitions, programs, lecture-demonstrations, classes, or related activities conducted by individuals knowledgeable and experienced in the visual arts for the purpose of informing, educating, and exposing the general public to visual arts.

## Requirements for Film and Video Projects for all Program Areas

Funding proposals for film and video productions **MUST INCLUDE** a sample videotape cassette (1/2" VHS format). The sample videotape **MUST** be one for which the applicant may claim primary artistic responsibility and must demonstrate the applicant's artistic ability to undertake the proposed project.

It is highly recommended that the copy of the videotape be sent via certified mail to the SFCA office. The green "Domestic Return Receipt" card will serve as your notification that the videotape has been received by the SFCA.

The SFCA will return the sample videotape by regular mail upon

request. The SFCA will not be responsible for any loss or damage.

### When submitting a videotape, please:

1. Label the videotape with the name and address of the organization and the title of the work.
2. Make sure the VHS tape is recorded at standard play speed.
3. Cue the tape to the best part for viewing by the panel.

### The following information must be included in your "Project Description":

1. The production format (e.g., Super-8, 16mm, or 3/4" video).
2. The anticipated length of the work (e.g., 30 minutes or 1 hour).
3. The phase of the project for which support is requested (e.g., pre-production or post-production).
4. The film or video treatment proposal.
5. A workplan and timeline.
6. Names of major participants and/or consultants.
7. A signed statement by major participants and/or consultants verifying their willingness to be involved in the project.
8. If the project is based on copyrighted material, a statement regarding the clearance of release rights (e.g., literary, musical, biographical).
9. Plans for distribution of the finished product.

## Requirements of Completed Film and Video Projects

To assist the State's efforts in preserving film and video material of Hawai'i, all SFCA-funded projects involving film and video production will be required to submit two copies of the completed product to the SFCA:

1. One copy for deposit at the State Archives.
2. One copy for SFCA files as part of final reporting requirements.

Copies should be labeled with the:

- Name of film/video
- Project number
- Names of the producer and the director
- Identification of State Archives and SFCA copies.

## Contracting Requirements

### Contract Conditions

The SFCA enters into contract with organizations whose proposals are approved for funding. Applicants receiving grants shall agree to comply with contract conditions, which include but are not limited to the following:

- Be, employ, or have under contract, persons who are qualified to engage in the program or activity to be funded by the State. A nonprofit organization shall have no more than one member of an immediate family employed or under contract with the organization unless specifically permitted in writing by the SFCA.
- Comply with applicable federal and state laws prohibiting discrimination against any person on the basis

of race, color, national origin, religion, creed, sex, age, or disability.

- Agree not to use public funds for purposes of entertainment or perquisites.
- Comply with other requirements set by the SFCA to ensure adherence to federal, state, and county laws.
- Allow the SFCA, the legislative bodies, and the state auditor full access to records, reports, files, and related documents so that the program, management, and fiscal practices of the grant recipient may be monitored and evaluated to assure the proper and effective expenditure of public funds.
- Complete all SFCA projects from previous fiscal years and submit all required final project reports in a timely manner.

### Contract Provisions

By signing a contract, the organization agrees to certain provisions. Among these provisions contained in the contract are the following:

- The status of the organization will be that of an independent contractor.
- The organization will be responsible for any liability associated with the contracted services.
- The organization may not lobby with state monies or with staff whose salaries are paid through an SFCA grant.
- The SFCA will have the royalty-free, non-exclusive right to use anything published or produced through the use of state monies.
- All artists and professionals employed by the contractor for the project will be paid not less than the prevailing minimum compensation for that work.



*Jinja Kim participates in an engraving workshop sponsored by the Honolulu Printmakers, and taught by visiting artist Brendan Hansbro.*

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STATE FOUNDATION ON  
CULTURE AND THE ARTS  
ATTN: 2003-2005 Grants  
250 South Hotel St., 2nd Floor  
Honolulu, HI 96813

**NOTE:** Failure to submit any of the required documentation by the application deadline will result in rejection of the application.

Proposals (draft or final versions) sent by facsimile (Fax) WILL NOT BE ACCEPTED.





*Chinese musicians perform at the Honolulu Academy of Arts.*

## Performance Requirements

Once a contract is signed, the organization will be responsible for the accurate, complete, timely, and satisfactory performance of the terms of the contract.

### Fiscal Records

An organization receiving SFCA funds must maintain fiscal records in accordance with generally accepted accounting practices. Supporting documents, receipts, and related files that document direct and indirect expenditures, management, and fiscal practices related to the project must be maintained by the organization.

Contractor's financial management system shall provide for:

- Accurate, current, and complete disclosure of the financial results of each project.
- Records which adequately identify the source and uses of funds for supported activities. These records shall contain information pertaining to state, federal, and private funds and authorizations, obligations, unobligated balances, assets, liabilities, outlays, and income.
- Effective control over and accountability for all funds, property, and

other assets. Contractors shall adequately safeguard all assets and shall ensure that funds are used solely for authorized purposes.

- Comparison of actual expenditures with budgeted amounts. Also, relation of financial information with performance or productivity data, including the production of unit cost information whenever appropriate and required.
- Accounting records which are supported by source documentation.
- Independent audits of financial operations including compliance with provisions of federal law and regulation. Audits usually will be made annually, but in any case not less frequently than every two years.
- A systematic method to assure timely and appropriate resolution of audit findings and recommendations.

### Credits

All news releases, public statements, announcements, broadcasts, posters, programs, and other printed or published materials relating to the funded activities or program, shall explicitly and prominently state that the project, event, program, or activity is being supported by the State Foundation on Culture and the Arts, through appro-

priations from the Legislature of the State of Hawai'i. Similarly, projects receiving federal funds shall also credit the National Endowment for the Arts.

## Monitoring and Evaluation

### Criteria for Monitoring and Evaluation

SFCA-funded projects and programs will be monitored and evaluated. Criteria used in SFCA monitoring and evaluation of projects and activities will include, but not be limited to:

- Compliance with all terms and conditions of the contract, and any other requirements set forth in these funding guidelines;
- Adherence to the project or program budget as submitted to SFCA;
- Completion of contracted services and other requirements of the contract in a timely manner.

The project will also be evaluated on the success of the program. The criteria will include, but not be limited to:

- Effectiveness of the organization in meeting the objectives set for the activity or project funded;
- Adherence to current, applicable professional standards in accomplishing the activity or project funded;
- Artistic/professional quality of the services rendered;



*Lei making at the Pacific Weavers Conference. Photo: Lynn Martin.*



- Innovative and imaginative rendering of services contracted; and
- Impact of the program or activities on the community, such as attendance, public response, and accessibility.

### **Procedures for Monitoring and Evaluation**

On-site monitoring may be conducted by the SFCA. Such monitoring may consist of viewing programs or activities, interviewing key personnel, and reviewing fiscal records, to determine the quality and effectiveness of the grant activities. Grant recipients shall cooperate with the monitoring and evaluation process by accommodating site visitors and responding to requests for information on a timely basis.

Grantee organizations should be prepared to provide the SFCA with up to two complimentary tickets to its SFCA-sponsored events. The SFCA may request such tickets for the purpose of evaluating and monitoring such events.

All funded programs and activities will be evaluated at the end of the project to assess performance and contract completion.

The SFCA may impose program and/or budget adjustments on projects receiving an unsatisfactory evaluation.

### **Reporting Requirements**

#### **Final Project Report**

The organization must submit a Final Project Report within thirty days after the project end date, to include:

- A description of the specific objectives accomplished.
- An evaluation of the overall effort.
- A clear description of the programs or activities accomplished.
- Information concerning the size of the audience(s) and/or group(s) served (numbers must be actual numbers).
- A clear description of the total cost of the project, total amount of SFCA funds spent, and how the SFCA funds were spent.

### **Compensation and Method of Payment**

#### **Request for Payment**

Recipients must submit an itemized Request for Payment to receive grant funds. The final payment for a grant will be made only after submission to the SFCA office of tax clearance certificates from the State Director of Taxation, approval of the Final Project Report by the SFCA, and any other reporting as may be required.



*Dancers from Halau Ka Pa Kanaenae O Kaua'i Iki performed in the Kaua'i Mokihana Festival sponsored by the Garden Arts Council. Photo: Tommy Kohl.*

## Performance Requirements

### Final Project Report

Within thirty (30) days after the expiration of the time of performance the Contractor shall submit to the STATE a Final Project Report on the form prescribed by the STATE, documenting its overall effort towards meeting the requirements of the Agreement and listing expenditures actually incurred in the performance of the services required under this Agreement, together with any unexpended balance of funds paid by the STATE which is unrequired by the Contractor.

### Audit or Records

The Contractor shall, in accordance with generally accepted accounting practices, maintain fiscal records and supporting documents and related files, papers, receipts, reports, and other evidence which sufficiently and properly reflect all direct and indirect expenditures and management and fiscal practices related to the Contractor's performance of this Agreement.

The State Foundation on Culture and the Arts, the Comptroller of the State of Hawai'i, the National Endowment for the Arts, and any of their authorized representatives, the committees of the Legislature of the State of Hawai'i, the Legislative Auditor of the State of Hawai'i, the Director of Finance, or any related state agency shall have the right of access to said records in order to conduct an audit or other examination or to make excerpts and transcripts for the purpose of monitoring and evaluating the Contractor's performance of services and the proper and effective expenditure of funds under this Agreement. The right of access shall not be limited to the required retention period, but shall last as long as the records are retained. The Contractor shall retain all records related to the Contractor's performance of services under this Agreement for at least three (3) years after the date of submission of the Contractor's Final Project Report.

## Conflicts of Interest

The Contractor represents that it presently has no interest and promises that it shall not acquire any interest, direct or indirect, that would conflict in any manner or degree with the performance of the Contractor's services under this Agreement.

## Credits

The Contractor shall, in all news releases, public statements, announcements, broadcasts, posters, programs, and other printed or published materials, relating to the services to be provided by the Contractor under this Agreement, provide due and prominent recognition that the particular project, event, program or activity is being supported by the State Foundation on Culture and the Arts through appropriations from the Legislature of the State of Hawai'i or grants from the National Endowment for the Arts, or both, as applicable.

## Compliance

The Contractor shall comply with all laws, ordinances, codes, rules, and regulations of the federal, state, and local governments which in any way affect its performance under this Agreement.



*Creating in clay at the Kaua'i Academy of Creative Arts.*



## Liabilities and Responsibilities

### Personnel

The Contractor represents that it has, or will secure at its own expense, all personnel required in performing the services under this Agreement. Such personnel shall not be employees of or have any contractual relationship with the State of Hawai'i.

### Independent Contractor Status

In the performance of services required under this Agreement, the Contractor shall be an "independent contractor" with the authority and responsibility to control and direct the performance and details of the work and services required under this Agreement; however, the STATE shall have a general right to inspect work in progress to determine whether, in the STATE's opinion, the services are being performed by the Contractor in accordance with the provisions of this Agreement. All persons hired or used by the Contractor shall be the Contractor's employees and agents, and the Contractor shall insure that such persons are qualified to engage in the activity and services in which they participate. The Contractor shall be responsible for the accuracy, completeness, and adequacy of any and all work and services performed by the Contractor's employees and agents. Furthermore, the Contractor intentionally, voluntarily, and knowingly assumes the sole and entire liability (if any such liability is determined to exist) to its employees and agents or to other persons, for all loss, damage or injury caused by the Contractor's employees and agents in the course of their employment. The mere participation of the performance of the services under this Agreement shall not be construed as employment with the State of Hawai'i and shall not entitle the Contractor or the Contractor's employees, agents or subcontractors to vacation, sick leave, retirement or other benefits afforded to State of Hawai'i employees by statute. The Contractor shall be responsible for payment of all applicable income, social security, and any other federal, state or county taxes and fees that it may be required to pay.



*The Prince Lot Hula Festival at the Moanalua Gardens draws large crowds every year.  
Photo: Pete Bostwick.*

### Subcontracts and Assignments

The Contractor shall not subcontract nor assign any part or all of the services to be performed under this Agreement without the prior written consent of the STATE. The STATE may condition any consent and approval upon such terms and provisions that the STATE may deem necessary. Furthermore, no assignment of claims for money due or to become due to the Contractor under this Agreement shall be effective unless the assignment of such claims is first approved by the STATE and the Comptroller of the State of Hawai'i.

### Indemnification

The Contractor shall indemnify and save harmless the State of Hawai'i, the State Foundation on Culture and the Arts, and their officers, employees, and agents from and against any and all actions, claims, suits, damages, causes of actions or costs arising out of or resulting from the acts or omissions of the Contractor or the Contractor's officers, employees, agents or subcontractors occurring during or in connection with the performance of the Contractor's services under this Agree-

ment. The Contractor shall defend the State of Hawai'i, the State Foundation on Culture and the Arts and their officers, employees and agents against any such action or claim unless the action or claim involves an act or omission solely of the STATE, its officers, employees or agents.



*Kauka deSilva demonstrates his technique to Randall Ho. Photo by Lynn Martin.*

## Confidential Material

Any information, data, report, record, summary table, map or study given to or prepared or assembled by the Contractor under this Agreement that the STATE requests to be kept confidential shall not be made available to any individual or organization by the Contractor without prior written approval of the STATE.

## Copyrights and Patents

The Contractor shall expressly grant a royalty-free, nonexclusive and irrevocable license to the State of Hawai'i and the State Foundation on Culture and the Arts to publish, reproduce, deliver, perform, use, and dispose of any summary, report, map, chart, graph, table, study, music, poem, play, composition, story or other document, discovery, invention or development produced in whole or in part under this Agreement.

## Waivers of Violations

It is expressly understood and agreed that no waiver granted by the STATE on account of any violation of any promise, term or condition of the Agreement shall constitute or be construed in any manner as a waiver of the promise, term, or condition, or of the right to enforce the same as to any other or further violation.

## General Conditions

### Disputes

Any disputes concerning a matter of fact arising under this Agreement, which is not disposed of by mutual agreement within thirty (30) calendar days, shall be determined by the Executive Director of the State Foundation on Culture and the Arts, or said Executive Director's designated representative who shall reduce the decision to writing and mail or otherwise furnish a copy of the decision to the Contractor. Pending final decision of such a dispute, the Contractor shall proceed diligently with the performance of services under this Agreement in accordance with the STATE's request.

### Modification of Agreement

Any modification, alteration or change to this Agreement, including modification of the services to be performed, extension of time of performance, increase (subject to the availability of funds) or decrease in the amount of compensation shall be made only by written supplemental agreements executed by the parties.

### Termination of Agreement

If for any cause, the Contractor fails to fulfill satisfactorily, in a timely or

proper manner, the Contractor's obligations under this Agreement, or breaches any of the promises, terms or conditions of this Agreement and, having been given reasonable notice of the opportunity to cure any such default, fails to take satisfactory corrective action within the time specified by the STATE, the STATE shall have the right to terminate this Agreement by giving written notice to the Contractor of the termination at least seven (7) calendar days before the effective date of such termination. Furthermore, the STATE may terminate this Agreement without statement or cause at any given time by written notice to the Contractor of such termination at least thirty (30) calendar days before the effective date of such termination. In the event of termination, all equipment and unused supplies and materials leased or purchased with funds advanced to the Contractor under this Agreement, shall become the property of the State of Hawai'i as specified by the State Foundation on Culture and the Arts and shall be disposed of as directed by the State Foundation on Culture and the Arts. In the final settlement of this Agreement, the STATE shall review the Final Project Report of the Contractor and shall determine the amount of payment to be refunded to the STATE by the Contractor or the amount of compensation earned and still owing to the Contractor for work satisfactorily earned prior to the effective date of termination. If the termination is for cause, any other provision to the contrary notwithstanding, the Contractor shall not be relieved of liability to the STATE for damages sustained by the STATE because of any breach by the Contractor under this Agreement.



*Samoan Dancers*



## Special Conditions

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The Contractor agrees that:

1. It will comply with all applicable federal and state laws prohibiting discrimination against any person, on the grounds of race, color, national origin, religion, creed, sex, age or physical handicap in employment and any condition of employment with the Contractor or in participation in the benefits of any program or activity funded in whole or in part by the State of Hawai'i.
2. It will comply with such standards of quality as are generally accepted in the field of the Contractor's services under this Agreement.
3. It will have in its employ or under contract such persons as are qualified to engage in the activity funded in whole or in part by the State of Hawai'i.
4. If it is a non-profit organization, it will not have in its employ or under contract, any two or more members of a family or kin of the first or second degree, unless specifically permitted in writing by the Executive Director of the State Foundation on Culture and the Arts.
5. It will not grant any salary or benefit increases to its employees with public funds unless said increases are agreed to in this Agreement.
6. It will not use any public funds for purposes of entertainment or perquisites. For the purpose of this Agreement, the word "perquisites" shall mean a privilege furnished or a service rendered by the Contractor to an employee, officer, director or members of the Contractor to reduce that individual's personal expenses.
7. It will comply with such other requirements as the STATE may, from time to time, prescribe to ensure adherence by the Contractor with federal, state, and county laws.



*During a summer arts program at Kualoa Park, youth participated in a Makahiki competition. The program is part of the Hui Laulima Program sponsored by Kualoa-He'eia Ecumenical Youth Project.*

## State Remedies

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Contractor understands that in the event that it no longer meets all of the qualifying standards set forth in the request for proposal, or in the event that it fails to comply with any of the other performance requirements, provisions, or conditions set forth in this Agreement, that the STATE may refuse to make further payments to Contractor of monies under this Agreement. Contractor further understands that pursuant to Chapter 9, Hawai'i Revised Statutes, if it is found to have withheld or omitted any material facts or deliberately misrepresented such facts to the STATE, it shall be prohibited from applying for any grant or subsidy or purchase of service agreement from the State of Hawai'i for a period of five years.

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**SFCA Commission**

Mona Abadir, Chairperson  
*O'ahu*

Manu Boyd  
*O'ahu*

George Ellis  
*O'ahu*

Charles M. Freedman  
*O'ahu*

Stanley S. Gima  
*Maui*

Corine Hayashi  
*O'ahu*

Millicent Kim  
*Hawai'i*

Alfred Laureta  
*Kaua'i*

Mary Philpotts  
*O'ahu*

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**SFCA Staff****Administration**

Ronald K. Yamakawa  
*Interim Executive Director*

Judy K. Hee  
*Secretary*

**Support Services**

Estelle Enoki  
*Administrative Services Assistant*

Susan Naanos  
*Accountant*

Charles Medeiros  
*Contracts Officer*

June M. Anami  
*Clerk-Typist*

Mieu T. Nguyen  
*Account Clerk*

Kam Wen Siu  
*Account Clerk*

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**SFCA Staff (continued)****Art in Public Places Program**

Malia S. Van Heukelem  
*Acting Manager and Collections Manager*

Lisa A. Yoshihara  
*Acting Gallery Director and Curator*

Jonathan Johnson  
*Commissions Project Manager*

(vacant)  
*Commissions Project Manager*

Denise Kosaka  
*Conservation Coordinator*

(vacant)  
*Registrar*

Michael Okamoto  
*Senior Exhibit Specialist*

Ozzie Kotani  
*Exhibit Specialist*

Richard Louie  
*Exhibit Specialist*

James Kuroda  
*Exhibit Specialist*

(vacant)  
*Museum Education Coordinator*

(vacant)  
*Museum Visitor Services Coordinator*

Paulette Davis  
*Clerk-Steno*

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**Designated Programs**

Denise M. Miyahana  
*History and Humanities Coordinator*

(vacant)  
*Folk Arts Coordinator*

Ken Hamilton  
*Information Specialist*

Carol Hasegawa  
*Individual Artist Fellowship Program  
Coordinator*

Elaine Zinn  
*Arts in Education Coordinator*

John "Keoni" Fujitani  
*Field Coordinator*

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**State Foundation  
on Culture and the Arts**

250 South Hotel St., 2<sup>nd</sup> Floor  
Honolulu, HI 96813

Administration. . . . . (808) 586-0500

Support Services . . . . . (808) 586-0502

Art in Public Places. . . . . (808) 586-0504

Public Information . . . . . (808) 586-0507

**Designated Programs**

History and  
Humanities . . . . . (808) 586-0771

Folk Arts . . . . . (808) 586-0506

Arts in Education . . . . . (808) 586-0768

Artist Fellowships. . . . . (808) 586-0736

Field Coordinator. . . . . (808) 586-0769

Fax . . . . . (808) 586-0508

Web Site . . . . . [www.state.hi.us/sfca](http://www.state.hi.us/sfca)

Text Telephone. . . . . (808) 586-0740